FITNESS

OCTOBER 1966
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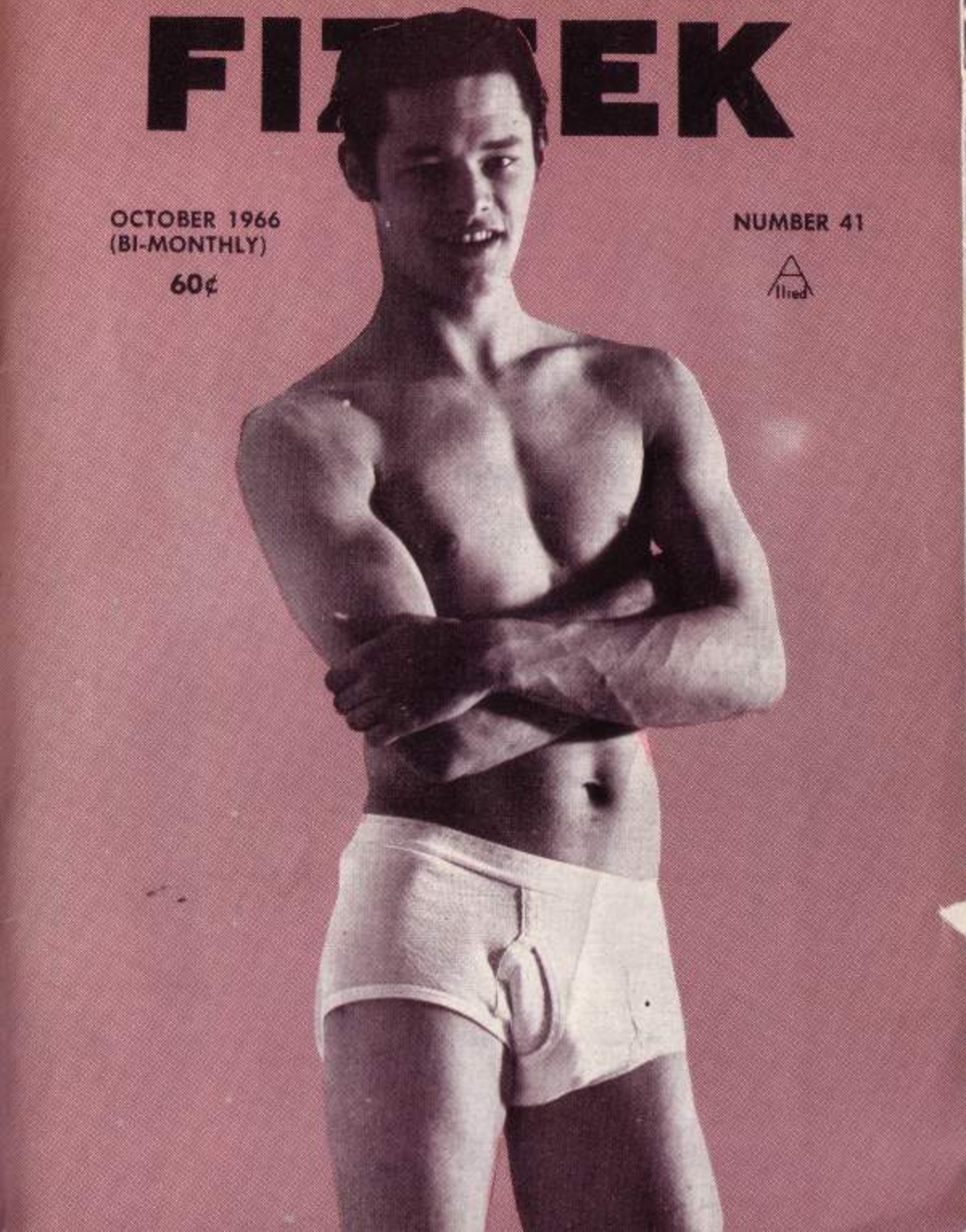
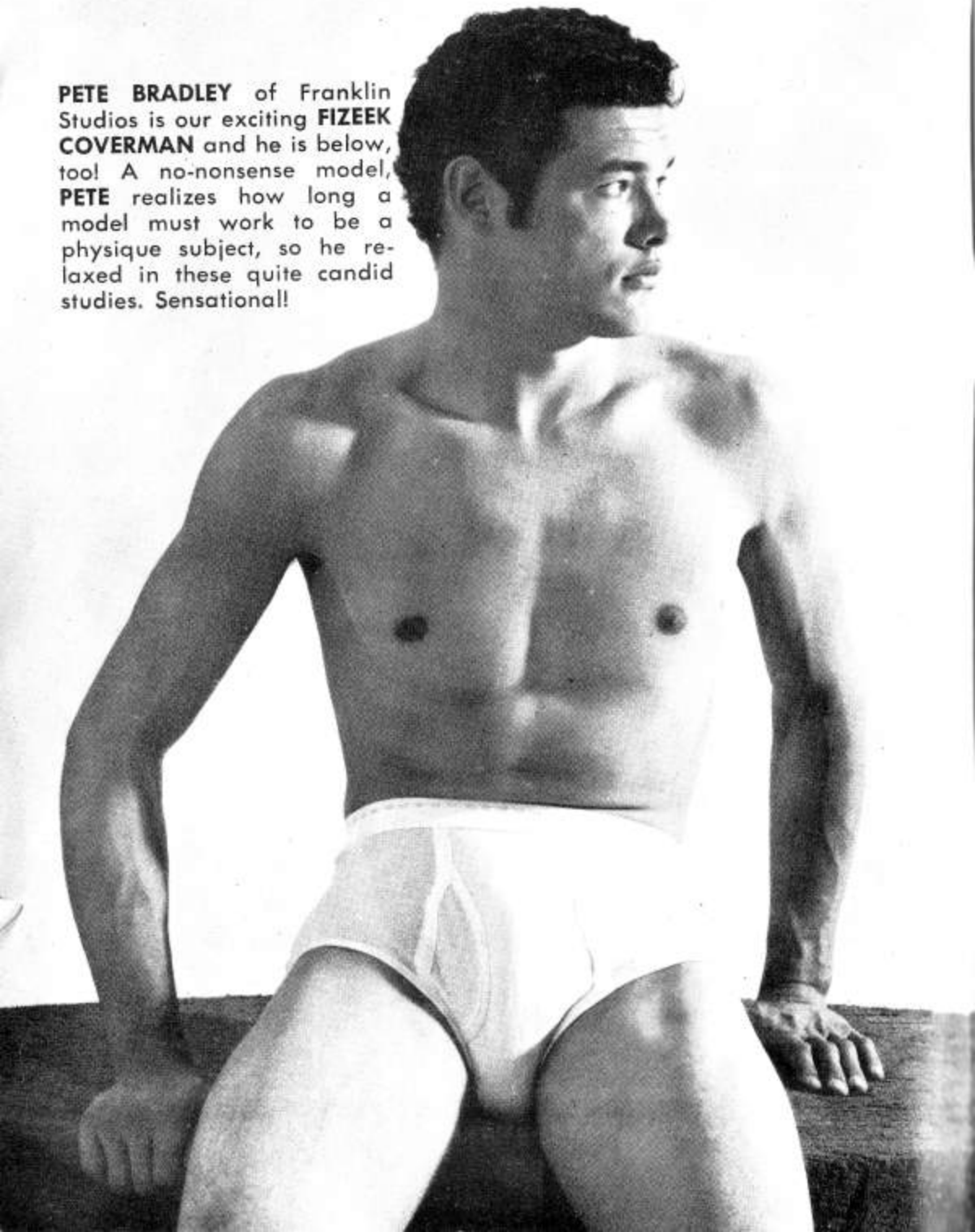
NUMBER 41





PETE BRADLEY of Franklin Studios is our exciting **FIZEEK COVERMAN** and he is below, too! A no-nonsense model, **PETE** realizes how long a model must work to be a physique subject, so he relaxed in these quite candid studies. Sensational!

FIZEEK

NUMBER 41 BI-MONTHLY OCTOBER 1966

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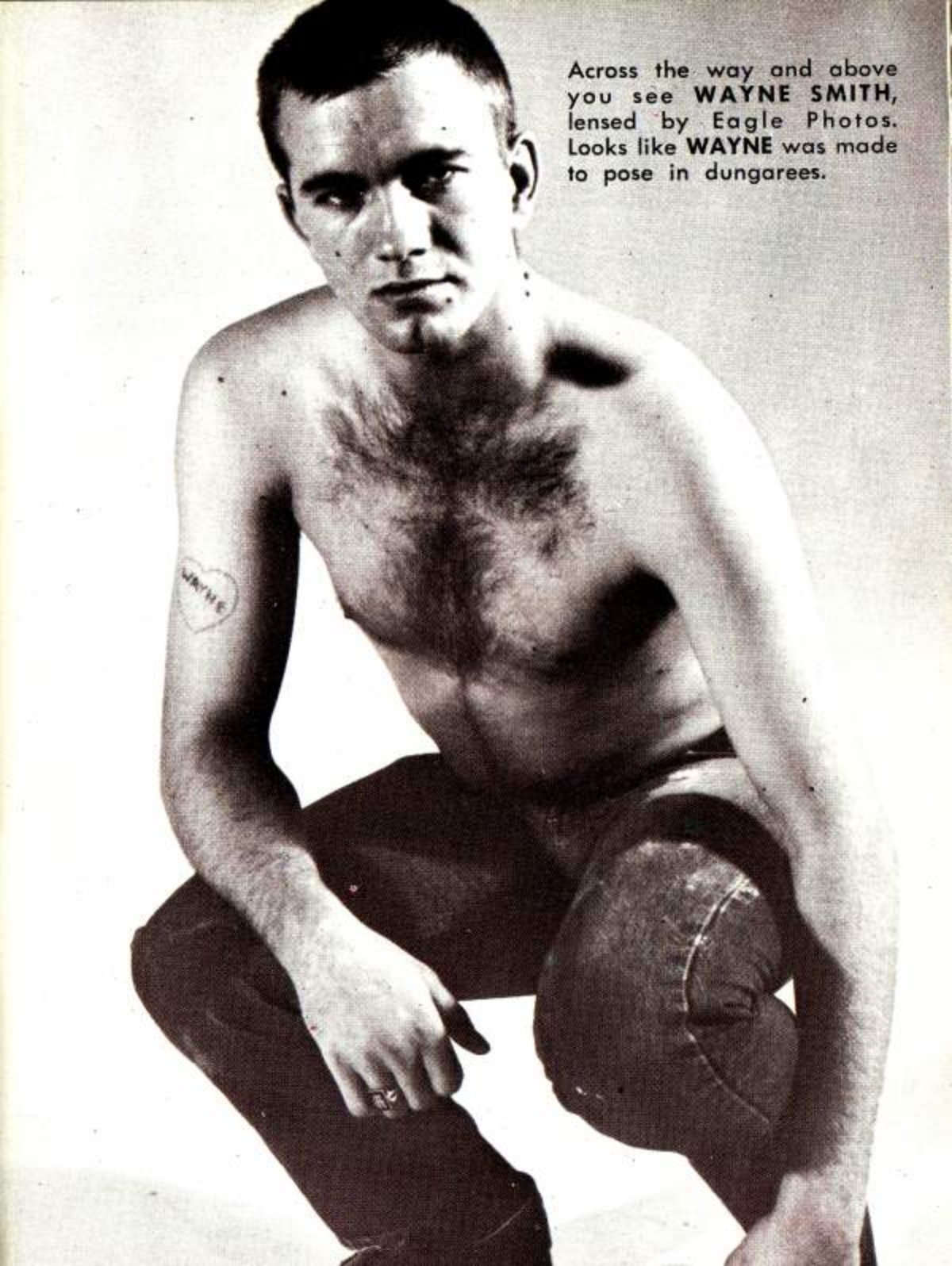


Across the way and above you see **WAYNE SMITH,** lensed by Eagle Photos. Looks like **WAYNE** was made to pose in dungarees.

SEX SURVEY

In our last issue was presented the problem of E. W. of Cleveland, Ohio. E. W. wrote SEX SURVEY: "I feel like a split personality because I am a handsome, strong college football player but I like to go to private gay parties in drag. One minute I want to be Marilyn Monroe and the next, Rudolph Valentino. I want to seduce a young boy but also to be seduced by a larger, older guy. Can you help me?"
Here are a few of the many replies (some unprintable) which SEX SURVEY received in answer:

"Listen, girl, drop those hairpins with your football buddies and you might not just get bounced off the team, you might get laid by the team: would serve you right, faggot!"

"Mary, I bet you'd rather be the center on the team, rather than an end; then you could get a charge everytime you hike the ball back to the quarterback. Know what I mean, girl?"

"What young boy would let a football player touch him if he knew the guy was a pansy?"

"There's no problem at all. You are trying to be all things to all men. Good luck to you!"

"Hmmmmpphh! I think you're a really sick queen."

"What does his football coach think about E. W.'s drag desires? Wow, what a school scandal that would be! I don't blame the guy for giving only his initials! I'd die of embarrassment if I were this queen."

"After reading about E. W., I'm wondering if your **SEX SURVEY** is nothing more than a pack of lies."

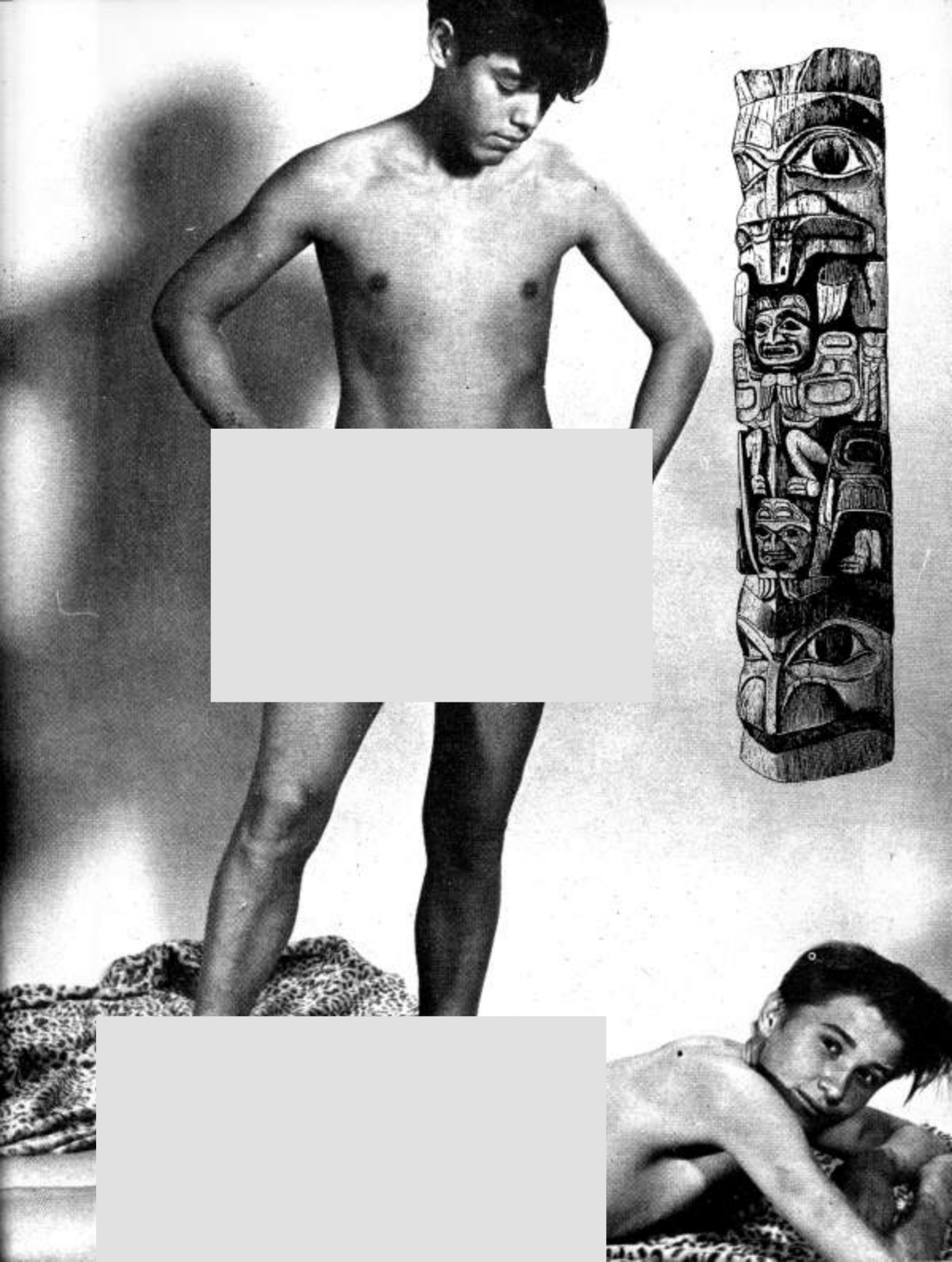
"I am an orderly in a mental hospital and we have lots of people like E. W. Just as long as he doesn't really believe he is Marilyn Monroe, I think he will still be harmless."
"E. W. is a very rare individual. Not many gays are as versatile."
"Better be good at one thing or you won't be good at all."
"This character is a strong contender for the booby hatch."
"I bet you are a terrible drag queen if you're built like the football player you say you are."
"What a fruit!"
"Trying to be a lady's man and a lady is just too much for any sane person to fulfill without a great deal of psychological conflict. I recommend intensive psychoanalysis to help this wretched soul find his identity."

A LETTER FROM A LESBIAN AND HER GAY BOYFRIEND:

We are both only 21 and want to get married to each other, although we are both gay. We want children, a stable home but we have agreed to an "understanding" after we get married.
He can go out with boys and I can have girls. Should we try marriage?" S. G. and B. D.—Brooklyn, N.Y.

What would you tell these people? Write: **SEX SURVEY,** Box 385, Benjamin Franklin Station, Washington, D.C. 20044

BUDDY WARBOW and his friend **JOHN SWAN** take turns showing how you never know when you're on top or on the bottom . . . when you challenge someone to a wrestling match. **BUDDY** is on page three, too.



Your Hair As Part of Your Physique

by

Norm Charest

Editor's Note: Mr. Charest, in addition to being a writer, contributes physique artwork to FIZEEK ART QUARTERLY.

The very fact that you, the readers, go through the trouble of obtaining publications such as **FIZEEK** proves that you have an interest in physical culture; and, consequently, an interest in your own personal physical appearance.

Each and every day more and more men are becoming conscious of the importance of being physically attractive . . . if only as a means of being able to compete with others. America is quickly becoming a nation of young people (official government figures estimate that by 1970 more than half the population of the United States will be under 25 years of age), and those who realize the significance of these figures know how vital it is they remain physically as well as mentally able to compete with this "Quarter-Century" generation.

A great deal of effort is put into keeping or trying to acquire a trim, young-looking figure. Men diet, exercise, lift weights, take regular steam baths, and spend large amounts of money on weight-control pills and foods, and it is unquestionable that each overweight pound lost or each underweight pound gained is worth tenfold the amount of time and effort put into achieving these results.

However, with the large number of men who put in so much time and effort in perfecting their physique, it is amazing and almost unbelievable how so many of them neglect the most important part of their body—the head.

If these men took the time to think about the many, and often important, impressions they convey each day through their facial features, a majority would realize how necessary it is to present those features at their best. The head is the "eye-catcher" of your physical make-up, and more often than not it is the only part of you which is seen and remembered.

This, dear reader, brings us to the crux of the message I am trying to put across—the importance of your hair as a tool in achieving a handsomer and better groomed you.

A vast majority of males haven't the remotest idea what drastic improvements could be made in their appearance simply by changing their present hairstyle for one especially suited to their individual features. Many a young man has been transformed from a "Plain Bill" into someone quite attractive and appealing simply by visiting some local bar-

ber who possesses a knowledge of hairstyling.

The trouble with most men is they just don't know what to do with their hair. Consequently, they either have it cut so short that they never have to bother with it, or they plaster it down with hairdressing, and some just let it fall where it may. Then, of course, there are always those who believe that it is too "womanish" to submit themselves to the shears, razors, hair trainers, and styling combs of the male hairstylist.

If those latter ones who believe this silly idea thought of all the time and money male movie actors put into having their hair styled and maintained because of their realization that in their business they must look their best, these people would have to admit that this does not make actors "pansies."

Nothing is quite as appealing on a man as a good healthy head of hair; and, just as important, one that is properly cared for. Indeed, this can sometimes mean the difference between getting just that cursory glance, or that inquiring second look.

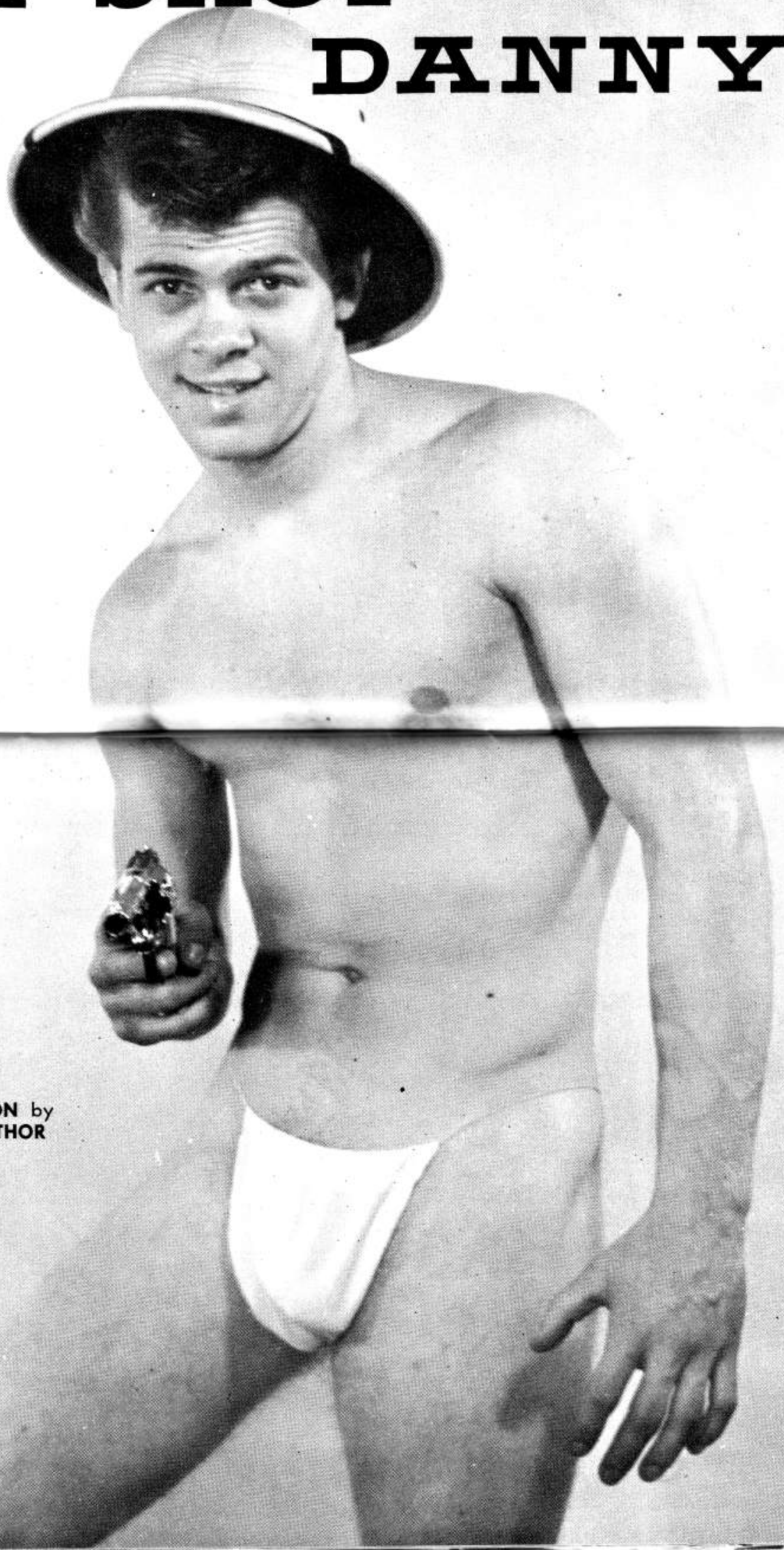
Here are only a few of the illusions a good hairstylist could create for you: the stylist can use the hair as a means of concealing overly large and/or protruding ears. He can style the hair in such a way that it will draw attention away from a large nose or protruding chin. He can use the hair to square off a too round face, or shorten one which is too long. He can conceal a high forehead and bald spots, and with the correct hairstyle he can even make a thin neck look thick and manly or vice-versa.

If it were possible for a majority of males to visualize how they **could** look with a hairstyle especially created for them, it is an almost certainty that they would take the time to visit their local barber shop which advertises styling services.

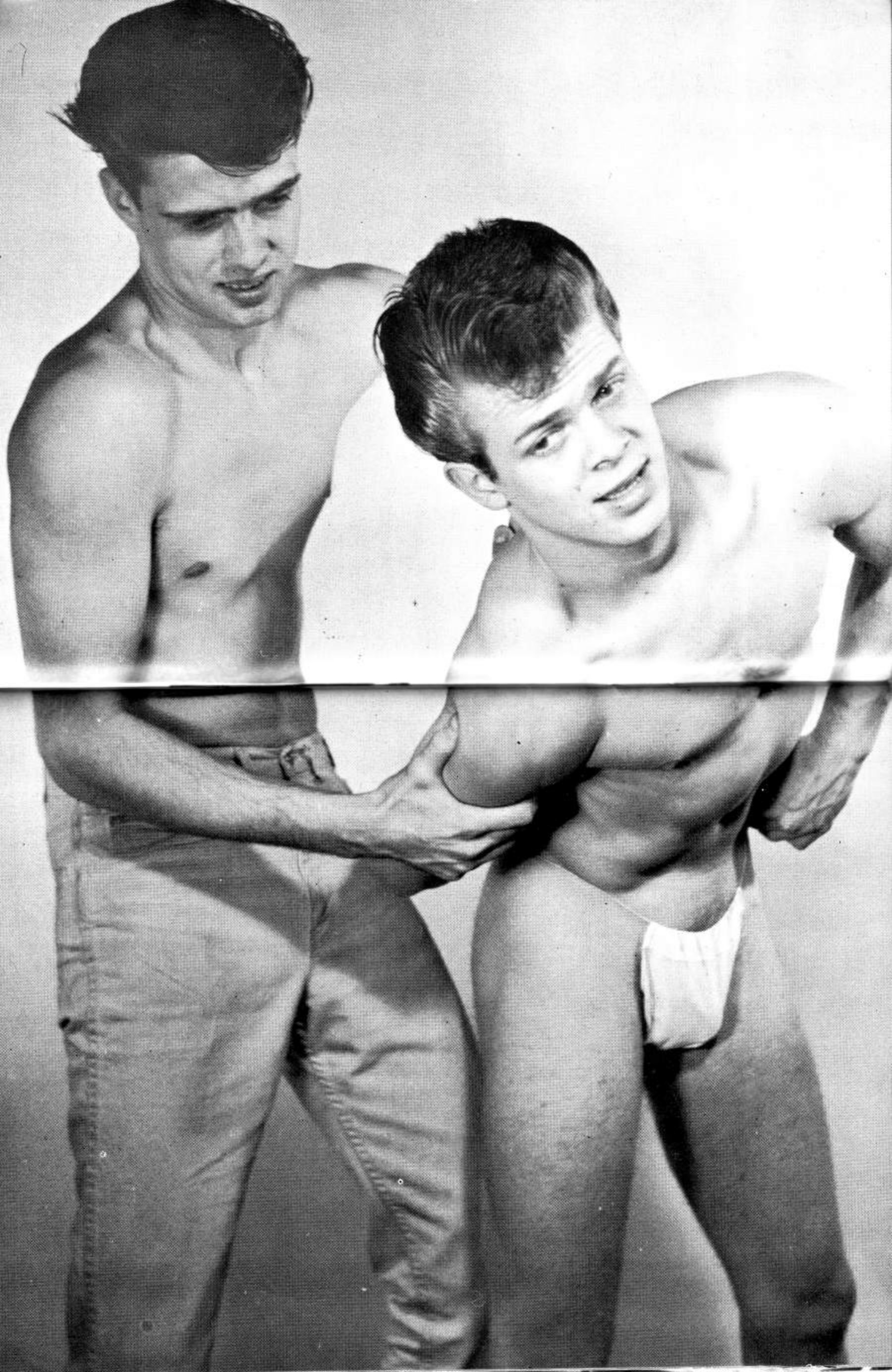
Although the male hairstylist is a craftsman, he is not a magician, and it will sometimes require a few months and several visits before the desired style is achieved. But, the end result is well worth the time, effort, and money. Every man should have enough pride to want to look his best.

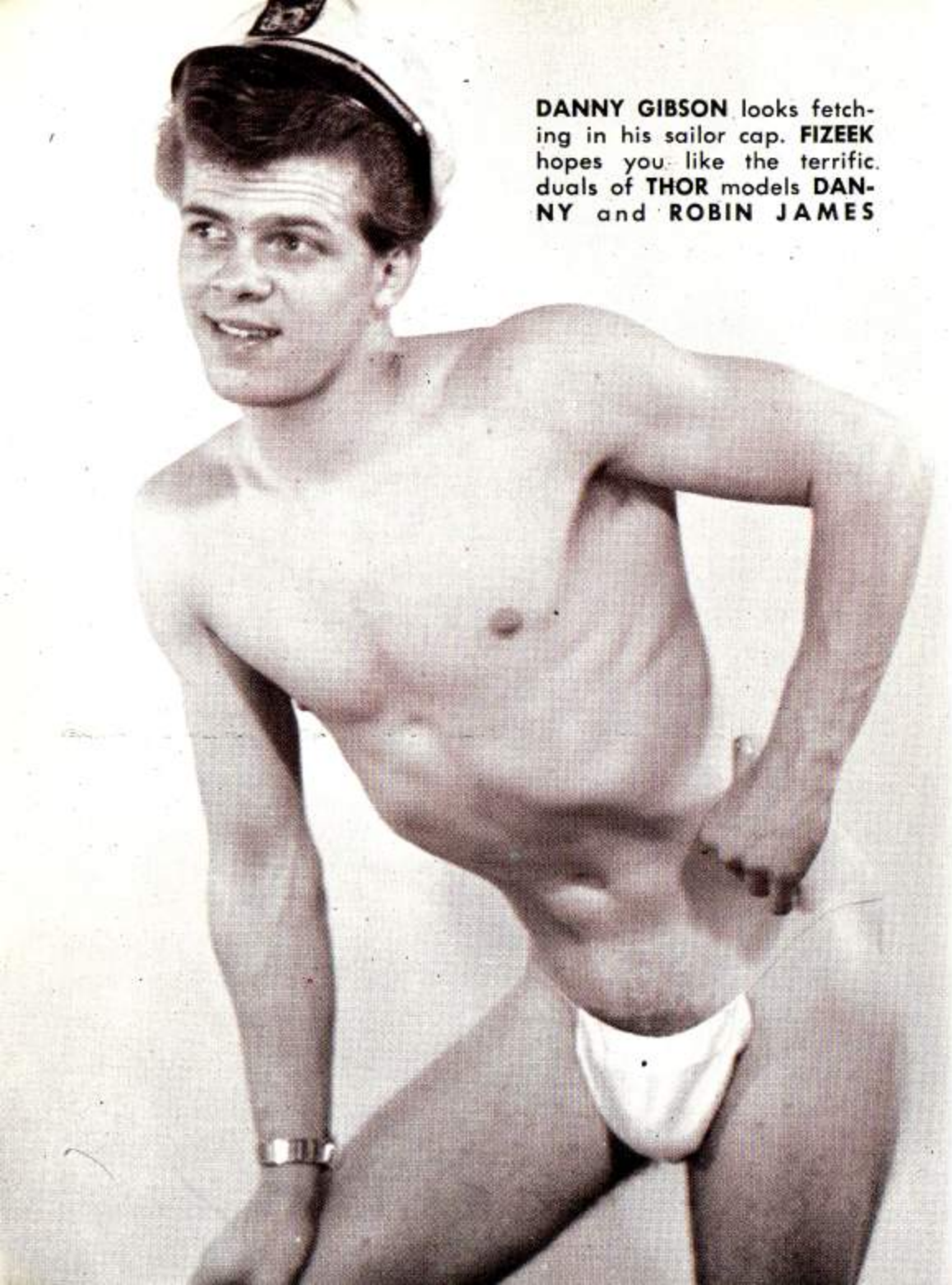
So, readers, in your efforts to achieve body perfection, don't forget the importance of keeping the top part of you, your head, in harmony with the rest of you, even if it means switching from that crew cut to the beatle look.

HOT-SHOT DANNY



DANNY GIBSON by
Larry Wayne/**THOR**





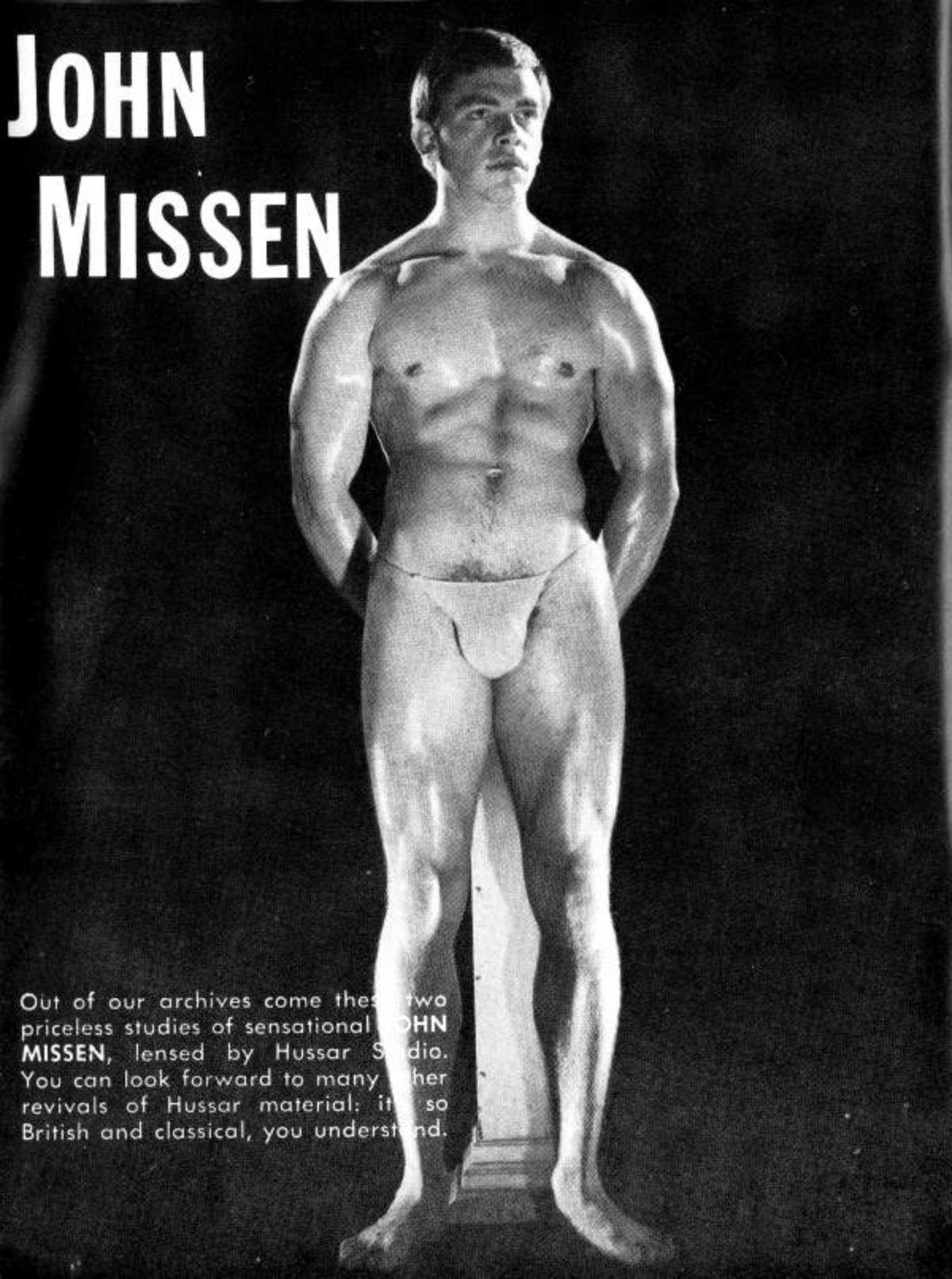
DANNY GIBSON looks fetching in his sailor cap. **FIZEEK** hopes you like the terrific duals of **THOR** models **DANNY** and **ROBIN JAMES**

leather guy

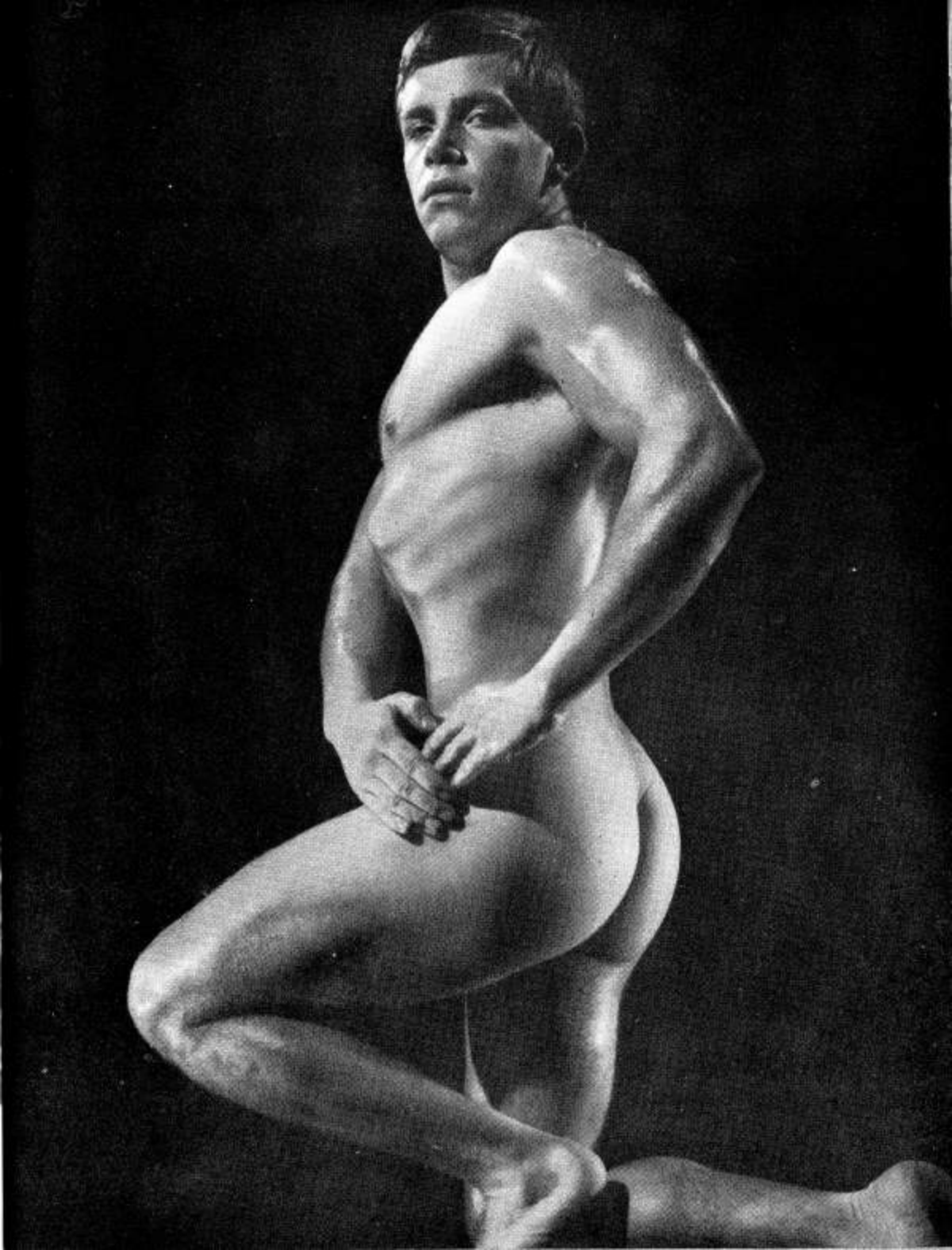
Willard's **CHUCK JASON** is the latest of the Willard leather models to come our way. Far be it from us to criticise the tastes of those who, for some reason, prefer this fabric to other garments.

HARLEY-DAVIDSON

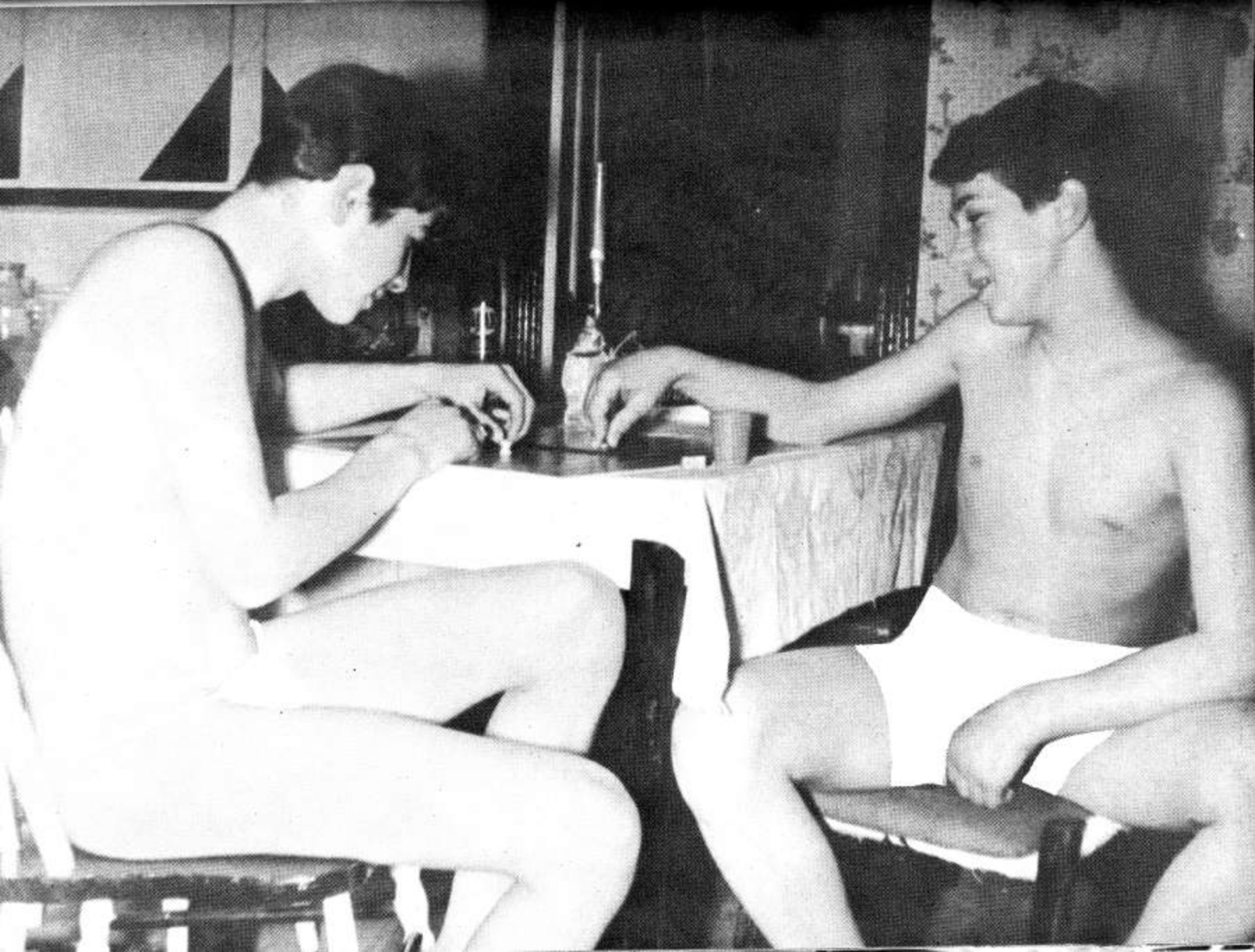
JOHN MISSEN



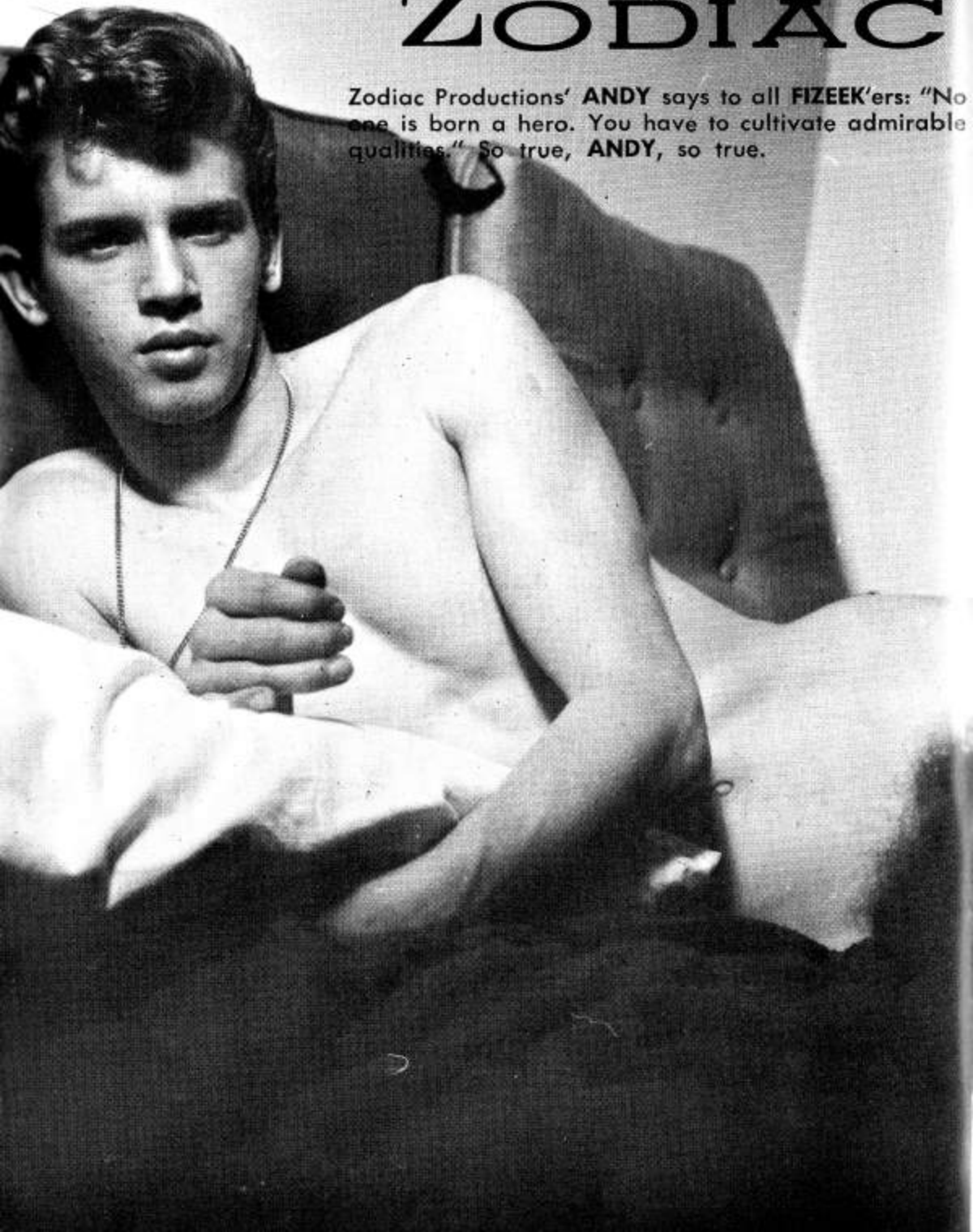
Out of our archives come these two priceless studies of sensational **JOHN MISSEN,** lensed by Hussar Studio. You can look forward to many other revivals of Hussar material: it's so British and classical, you understand.



Like Greek wrestlers of old, these two Yong Studio models, **MIKE**, 15 and **TONY**, 14, try out their athletic skills above; across the way they indulge in parlor games.



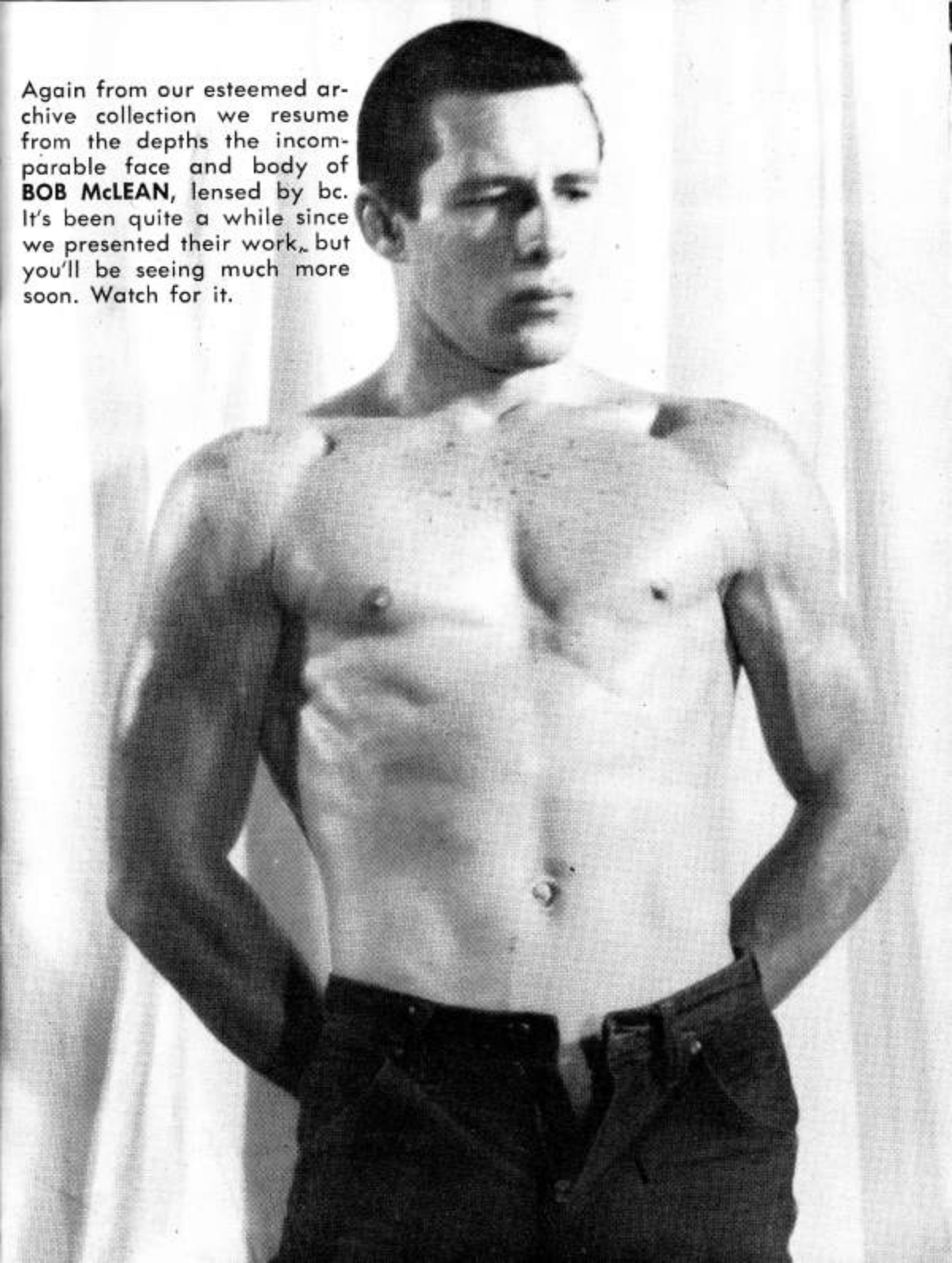
ZODIAC



Zodiac Productions' **ANDY** says to all **FIZEEK**'ers: "No one is born a hero. You have to cultivate admirable qualities." So true, **ANDY**, so true.

BILL ETIENNE is one of the most attractive models ever photographed by the exciting, creative R.A. Enterprises! **BILL** is so photogenic that you could pose him in any position and the results would still be memorable!

These are typical scenes from the new R.A. Enterprises movie "Boys Wanted . . . No Experience Necessary." The stars are **BILL PLAYE, GLORY HOLEDEN, BOB BOWLIN** and **ERIC ODEN**. That's **ERIC** and **BILL** across the way comforting **GLORY**, who is discouraged because she has so much hard work to do before she can revive her old night club act exactly as she did it before, in the old days.



Again from our esteemed archive collection we resume from the depths the incomparable face and body of **BOB McLEAN**, lensed by bc. It's been quite a while since we presented their work, but you'll be seeing much more soon. Watch for it.

Bob by bc

GUILD BOOK SERVICE

BULLETIN NO. 38

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THE DESIRE AND PURSUIT OF THE WHOLE by Frederick Rolfe (Baron Corvo). (Available through Guild Book Service for $4.00)

Looking at the world through the eyes of a "homosexual paranoid" is the experience we are promised and rendered in this highly terrifying, strange, morose, but exultant autobiographical novel.

Nicholas Crabbe was the subject and title of another Rolfe novel, but it is this one that is even less thinly veiled and based on Baron Corvo himself: an unsuccessful, unregenerate, vindictive, uncompromising genius-eccentric, woman hater, and boy lover whose life was abnormally conditioned by his rejection by the Catholic priesthood. It is a story of Crabbe-Corvo's lonely, warped, and destitute existence as he led it from 1908 to 1913 in his beloved adopted city of Venice; this book has been called the greatest tribute yet to the mystique of that city of canals and gondolas.

W. H. Auden wrote the telling foreword and sounds the note on the "It" or Other Half (Half-Two) who inhabits this terrifying work: " 'It' must be a 17-year-old boy because that is Crabbe's physical type"; then Auden goes on to explain that "It" represents all the aspirations or love which not only Crabbe but indeed, everyone has. "It" becomes Zildo and is referred to by Crabbe in the book as a boy; Zildo, however, is really Zilda, a girl in her teens who is found by Crabbe at the novel's outset amid the rubble of a Calabrian earthquake, alive and orphaned. She is so much like a young boy of 17 that Crabbe decides to bring her up himself if she will submit to the perfect master-servant relationship and protect him from all annoyances, shield him from the world's pain. From here on, "It" or Zildo becomes, for the man, someone he can love, someone who might form his Other Half, or give resolution to his pursuit

of the whole.

Baron Corvo, as author and Nicholas Crabbe, makes the boy a girl for his literary purposes partly out of practicality as well as poetry, as Auden so aptly points out: "... but a boy, unfortunately, is not capable of an absolute and life-long devotion to a middle-aged man with no money, a boy will grow up and become hirsute and coarse-featured and, furthermore, neither Church nor State will permit you to marry one."

While Auden dwells far too lovingly (or hatingly, to be more exact) on the Crabbe-Corvo paranoia, the central summation of Crabbe's troubles as a writer and human being focused on his agents, whom he accused of squandering his rightful money, his creditors, "his empty purse, his empty, hungry heart, his empty, lonely life. They were what he had to face. He might not indulge in dreams. His mind was still ecclesiastically tinged."

After years of celibacy, we are told that Baron Corvo, as well as the fictional Crabbe, let loose. "The twenty celibate years, which I vowed to offer in proof of my vocation, expire this year. After that, I deem myself free to look around me." And look he did: Auden states that the author "let go with a vengeance and was leading a life which he could neither have dared nor afforded to lead in England."

Crabbe hated women. When his friend Caliban writes Crabbe to "marry some nice girl with money," Crabbe extends his fierce literary pincers and responds: "... 'Some nice girl.' Ouph! Some coarse, raucous, short-legged hockey—or hunting—female hideous in hairy felt—something pink-nosed and round-eyed and frisky, as inane and selfish and snappy-mannered as a lap-dog—some leek-shaped latest thing, heaving herself up from long tight lambrequins to her own bursting bosom and bonneted with a hearse-plumed jungle-crowned bath—all of the mental and physical consistency of parrots crossed with jelly-fish. O God of love, never!"

He didn't really want Zildo for a friend. "That slim strong brave-breasted athlete, aloft there in blue trousers and white guernsey, was his servant, inadmissible to friendship. Co-operation is a different relation from union." What happens between Nicholas Crabbe and Zildo at the end shouldn't happen even to two kooks but you must read for yourself, as we will not give anything away here, plotwise.

Pursuit Of The Whole is stuffed with razor-sharp epigrams a la Oscar Wilde: "A church, which continues to flourish with criminals for its ministers, must be divine, don't you know? Besides, wasn't there a Judas among the apostles?"

"The profane vulgar always attributes final unsuccess to drink or idleness; and Crabbe had no intention of accepting credit for vices which he didn't practice."

"Mother Church—(the dear Old Thing takes you all the way: but Lord, she is so slow)."

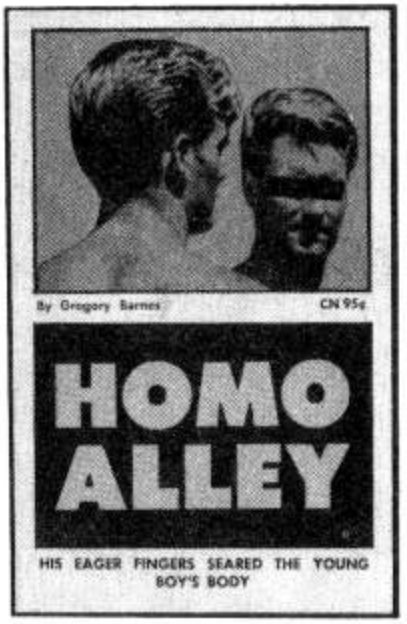
"Labels are more lethal than libels."

It should be added that your reviewer thinks that truth need not be stranger than fiction if they are basically the same in life as in literature.

Readers who remember **Nicholas Crabbe** and **Hadrian the Seventh** and others who have not yet discovered this amazing author-character are urged to do so; it's an unforgettable experience in the pursuit of quality homosexually oriented literature.

PAPERBACK AVAILABLE

Homo Alley. Gregory Barnes. (Available through Guild Book Service for $1.00)



Take a beautiful young man who despises homosexuals. Add lecherous queens who employ the boy and demand his body as job security. Get the boy drunk and scared for his job, then rape him. Boy wakes up next morning remembering the male relations with enjoyment mixed with tortured guilt and hatred for all homosexuals. This is the story in **Homo Alley.**

A few of the illustrative quotes from this salacious novel are:

". . . Harris pulled off Tod's shorts and lay naked with him, clasping his body. His hands strayed wildly over the youth's nude torso, exciting him." Tod is getting the classical seduction treatment from an out-of-town business associate out to frame him.

". . . Leave me alone. I don't want to. I'm not gay, damn you!" Tod moans out these words while submitting to the older man's hot thrusts.

We've read novels about crushed fruit but this one takes the cake! No closet queen has held out so long against the fiery onslaught of his own deviation as Tod does. He loses job after job because he spurns the love of the employers with whom he sleeps occasionally. Tod believes that he must appease them if he is ever to advance professionally. Thus, this book presents a major conflict in the main character which is resolved in the end by a sudden twist which readers will want to know only by following this book from front to back.

Tod dances with an experienced queen in a gay bar: ". . . Harris held him closer, so close that Tod found it hard to breathe. Around him he noticed boys with parted lips and rouged cheeks dancing together. He stiffened suddenly as he felt his partner's hand stray down from his shoulder and over his buttocks."

". . . 'Why did you lock this door?' one of the police officers asked. 'What's been going on here?' " The reply: . . . "Nothing at all, officer. My friend and I had a few drinks. He had much more than me and I thought I'd let him sleep it off!"

The police respond: ". . . You're lying. You brought him in here to commit an unnatural act! We know what these rooms are used for!"

". . . Outside in the alley all was near chaos as the police herded the squad of marcelled and hennaed queens into the wagon. A few transvestites were giggling in the dim light that filtered into the narrow alley." Here we have a skilled narrative of a colorful vice-squad raid in San Francisco.

". . . Ladies' panties and brassiere. Since when have you been wearing those?" asked Ford, the jealous and snarlingly possessive boss. Tod,

who had to have an excuse for these clothes, since his girl was lying in the bedroom nude, replied: ". . . I've been wearing them a long while. Give them back."

All the fury of an auntie on the make who discovers his young boy swings both ways sexually is splashed over the pages of this exciting book. Classical situations known only and intimately to the gay world of intrigue and abnormal love affairs are rife.

". . . Walter loves to paint innocent boys looking at the sunset. Trouble is, they don't remain innocent very long after they get in his studio. He tries to make love to them all!"

". . . Had he been attacked in his sleep? he wondered. Had Ford made love to him? Why hadn't he simply told Ford he wasn't really a fairy?" A typical scene of procrastinated remorse if ever there was one.

". . . Check Tod Brewster, formerly of Universal Electronics of New York, for homosexuality. I have reason to believe he is a practicing deviate." Our beautiful hero is about to get betrayed by his boss, himself a queen.

The book is not the most literate your GBS editor has read. Some dialogue and narrative are absolutely unbelievable. For instance, here are two examples. Ford attacks our hero in a public park!

". . . They began to wrestle on the grass, and he could hear Ford's exciting panting as he strove to control his. 'Please,' Tod shouted. 'They'll find us here. We'll be picked up.' "

In another situation, Tod says: ". . . I wasn't really involved mentally or emotionally. That was just my body reacting to yours. I'm not saying I hated it." Readers of this hectic novel will find such characterization incredible in spots but never, no never, dull.

* * * * * *

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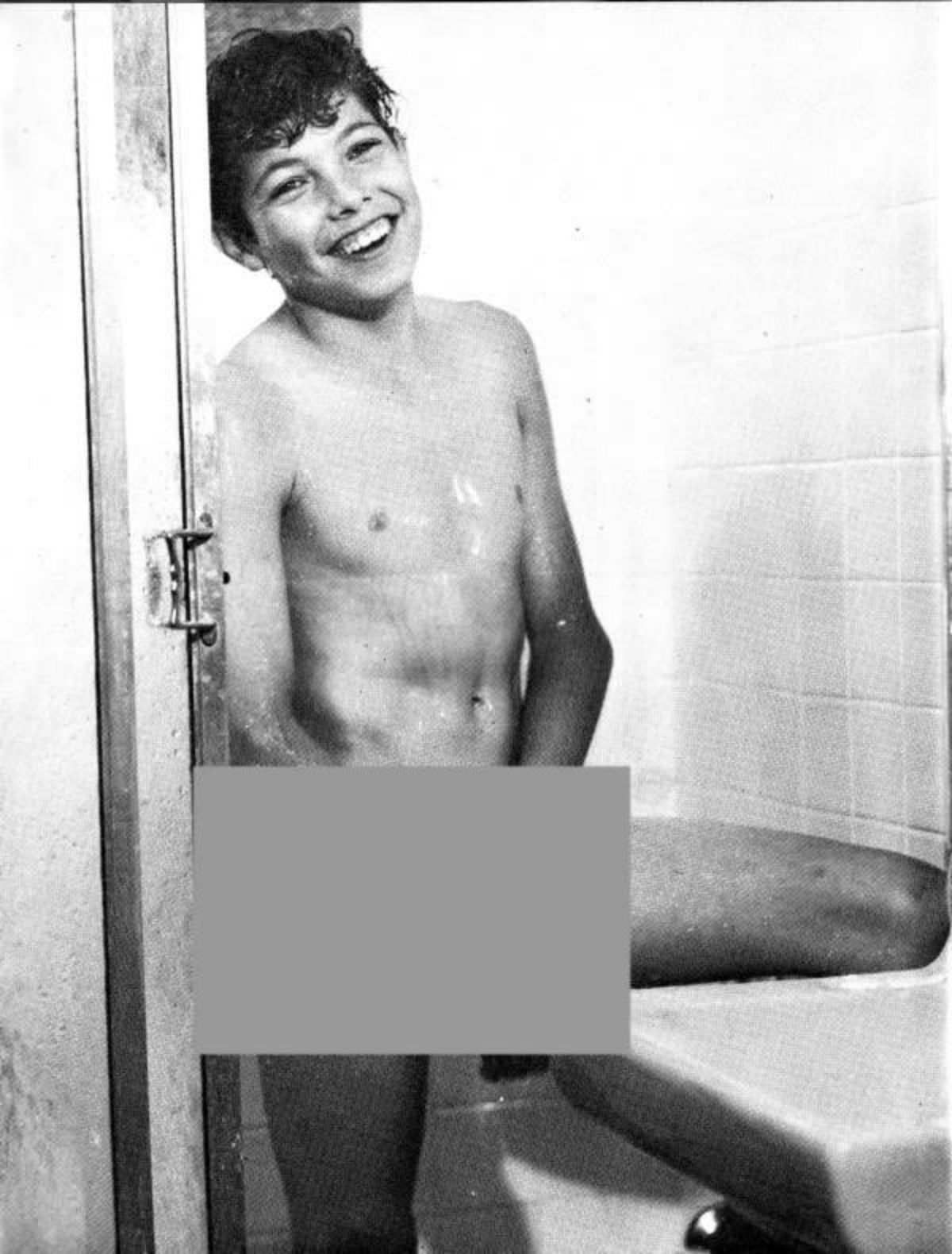
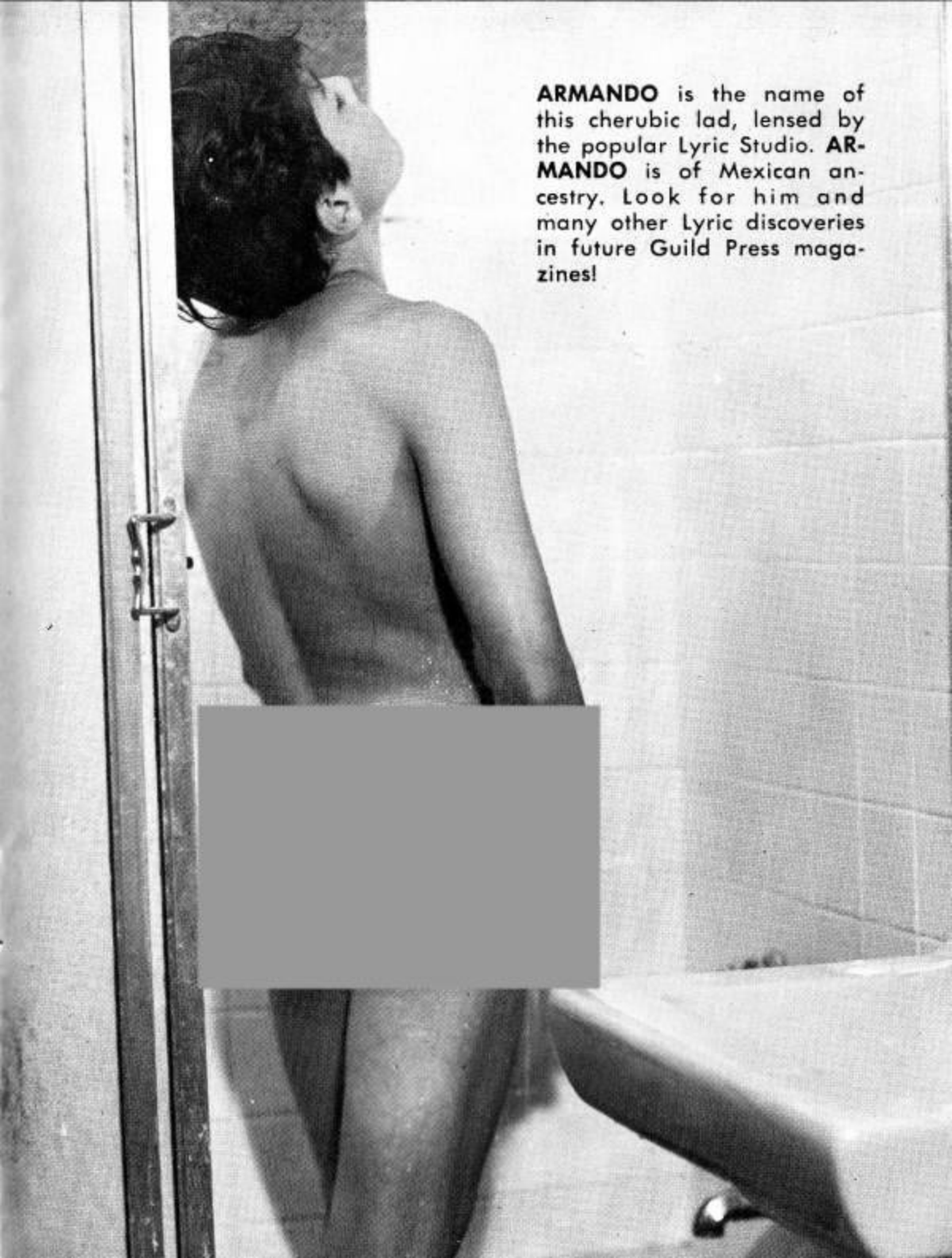
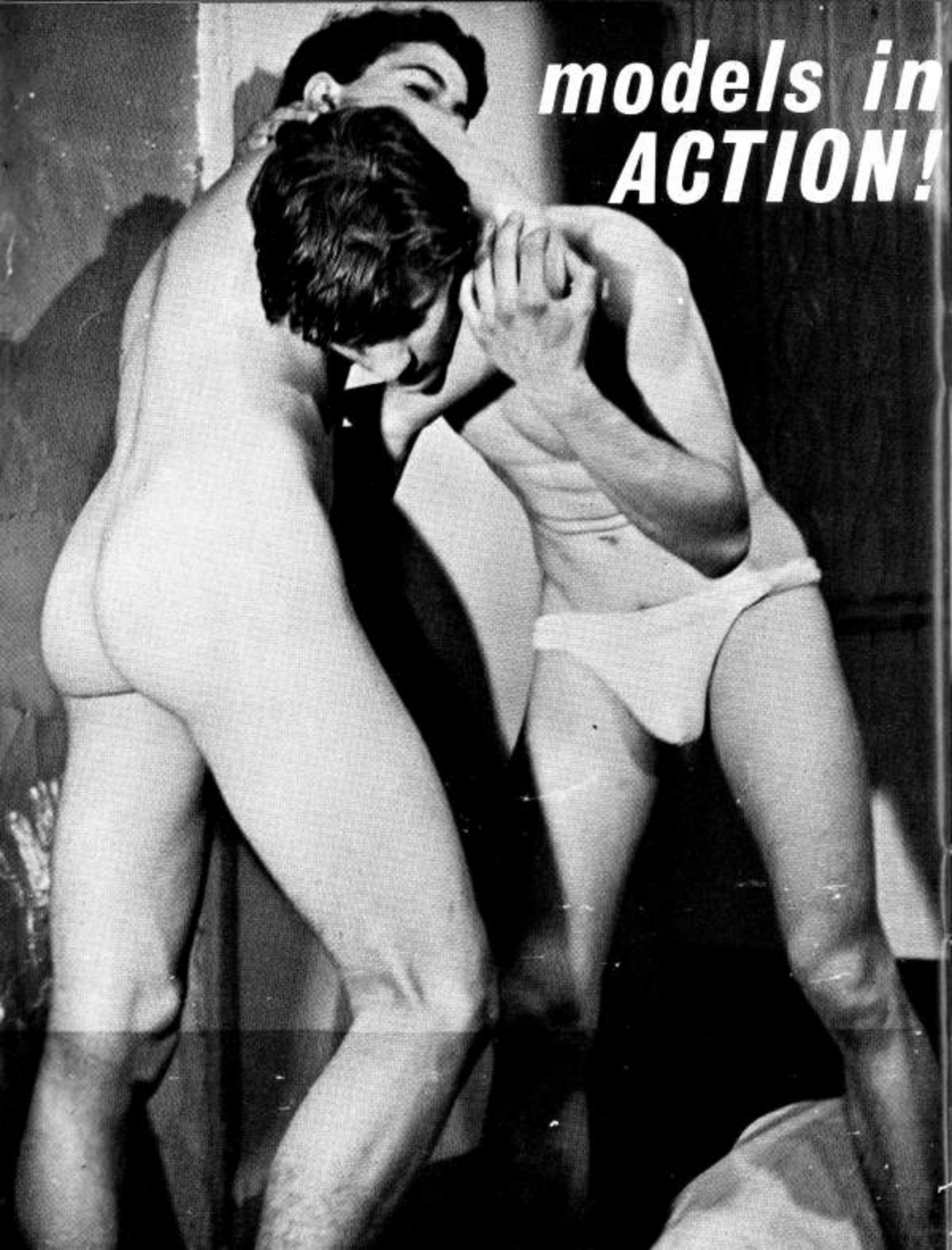
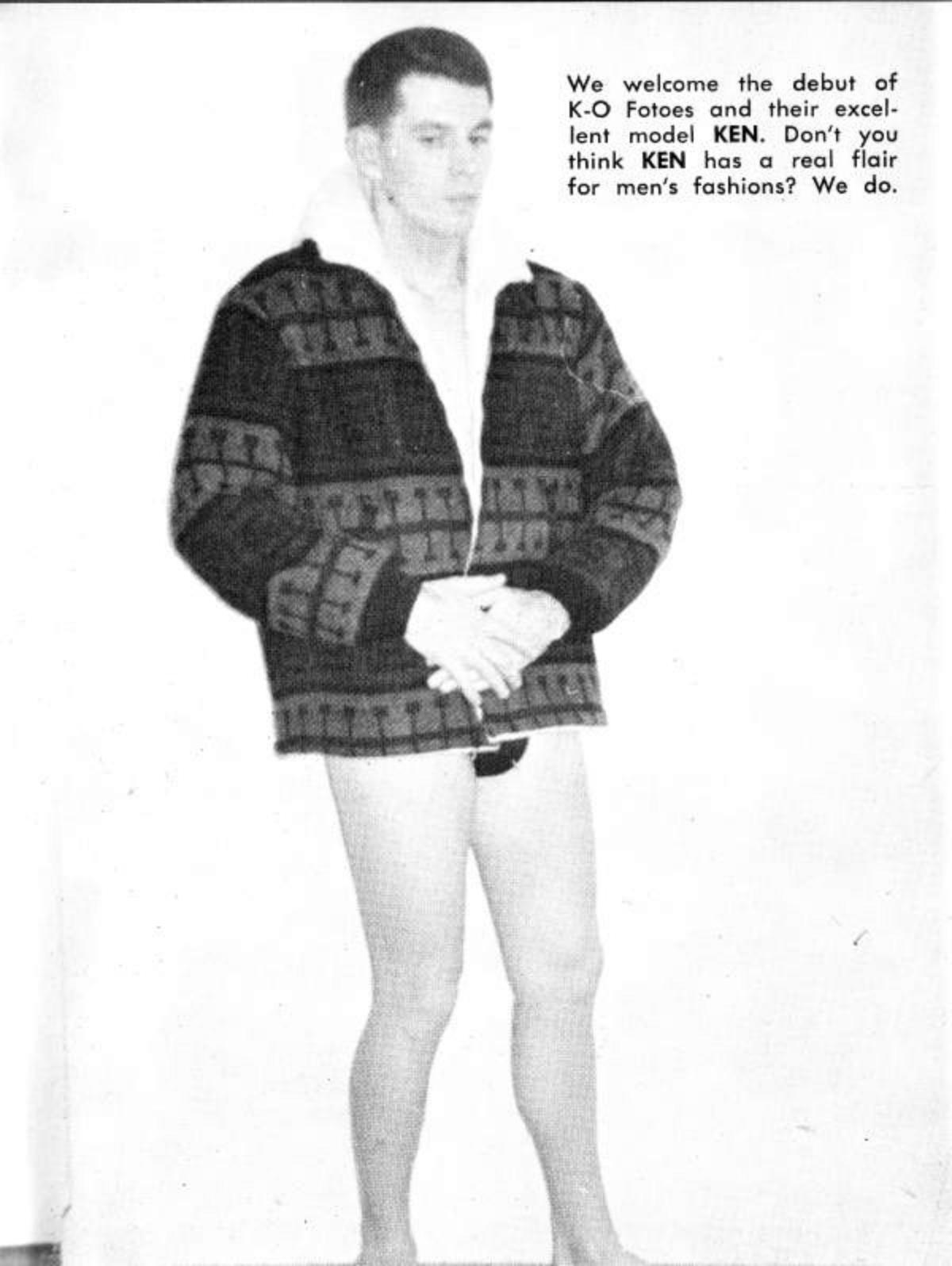




ARMANDO is the name of this cherubic lad, lensed by the popular Lyric Studio. **ARMANDO** is of Mexican ancestry. Look for him and many other Lyric discoveries in future Guild Press magazines!


models in
ACTION!

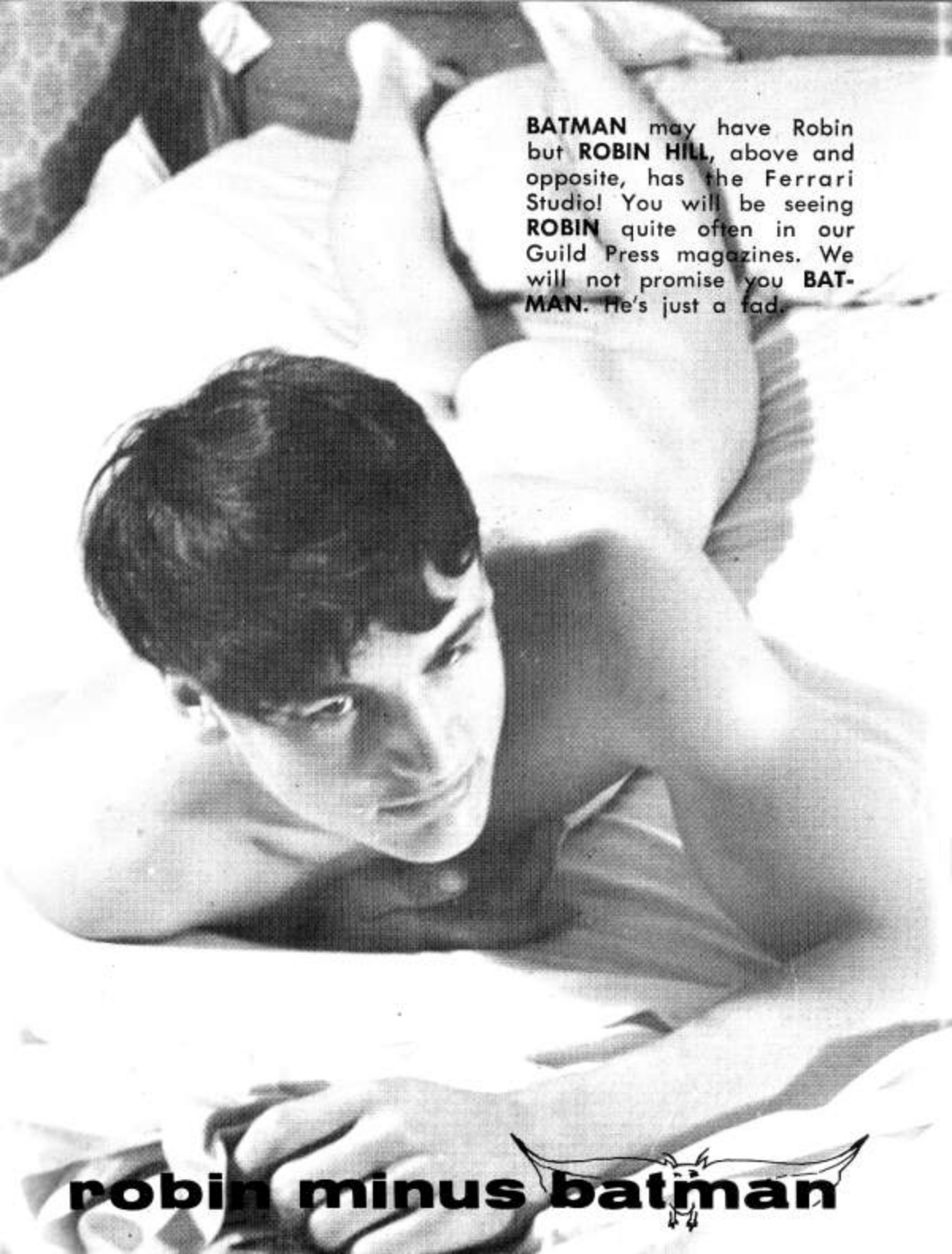
You see on these pages the extraordinary work of the Jerome Rogg Studio over Brooklyn way. That's **CURLY** standing and **MANNY.** These boys belong to the Boy Scouts and it is a rare day when they cannot be found camping somewhere.

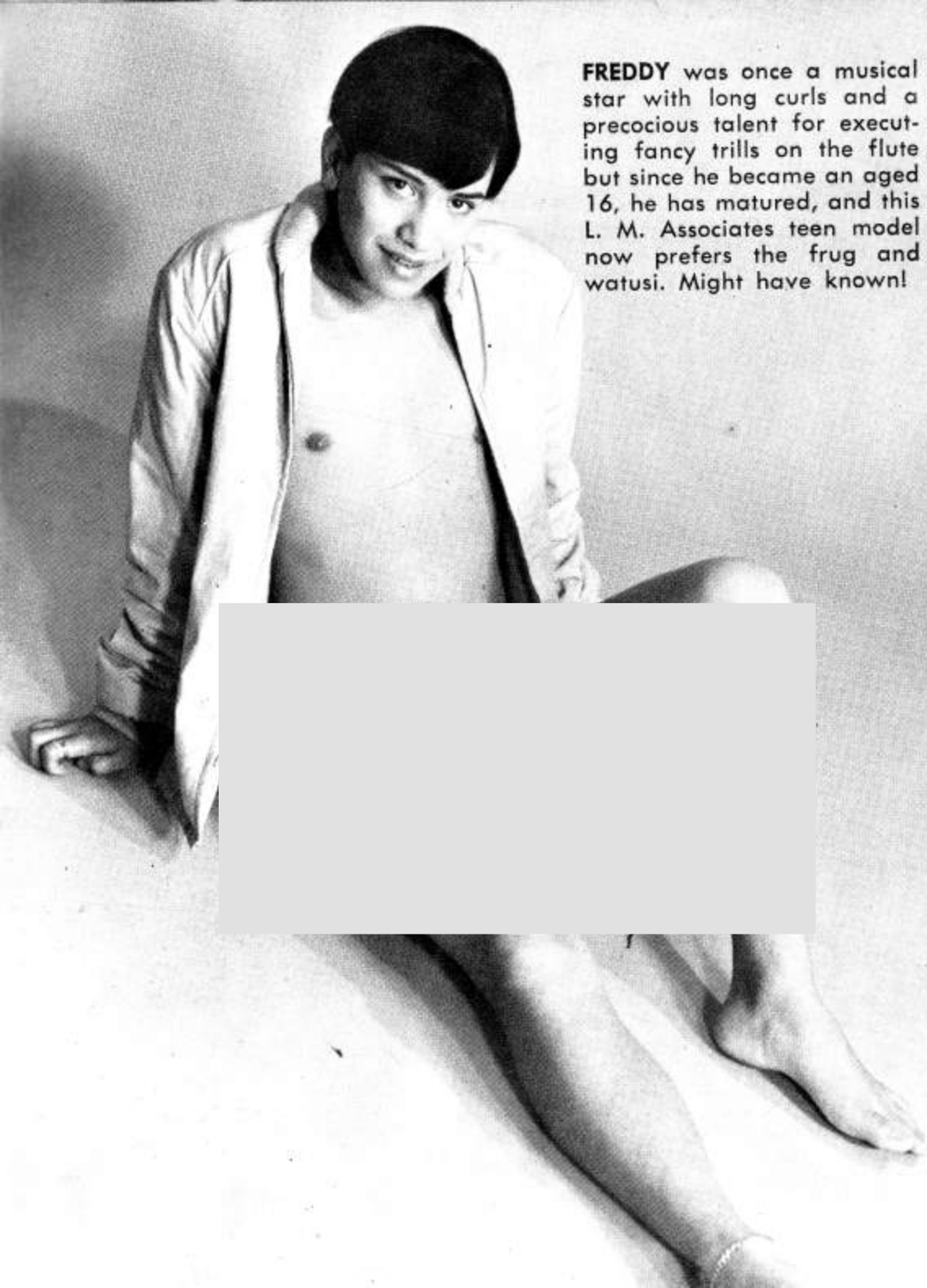


We welcome the debut of K-O Fotoes and their excellent model **KEN**. Don't you think **KEN** has a real flair for men's fashions? We do.

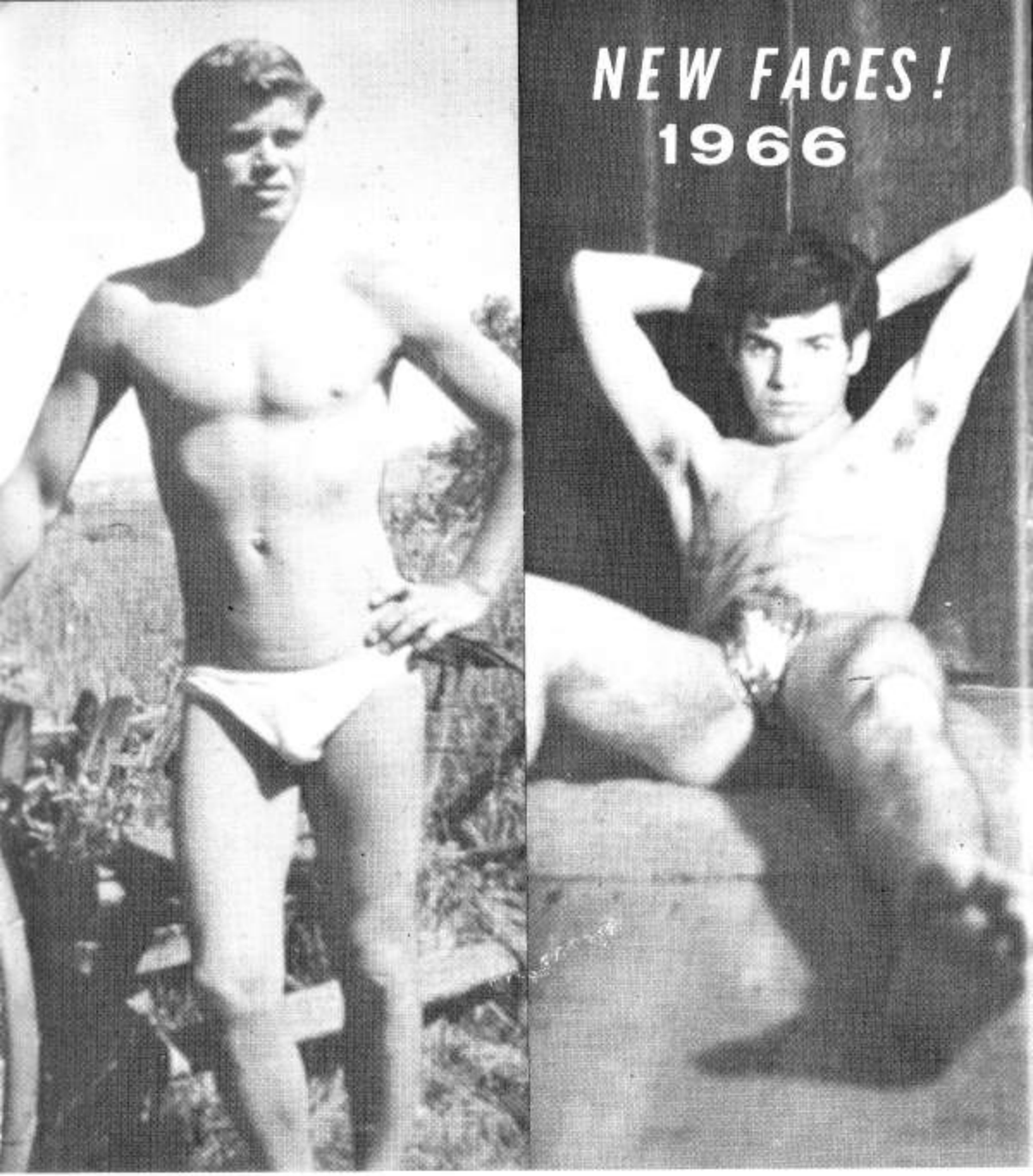
K-O FOTOES

KEN


BATMAN may have Robin but **ROBIN HILL**, above and opposite, has the Ferrari Studio! You will be seeing **ROBIN** quite often in our Guild Press magazines. We will not promise you **BATMAN**. He's just a fad.
robin minus batman



FREDDY was once a musical star with long curls and a precocious talent for executing fancy trills on the flute but since he became an aged 16, he has matured, and this L. M. Associates teen model now prefers the frug and watusi. Might have known!



HELMUT P. is the stunning bodybuilder on the left and **R.A.** is on the right. We will again feature these exciting new faces which come to us from private collections.

R. P. on the left, and **JOHN BARBER** are two more exciting faces to grace our non-studio-allied pictorial this issue.

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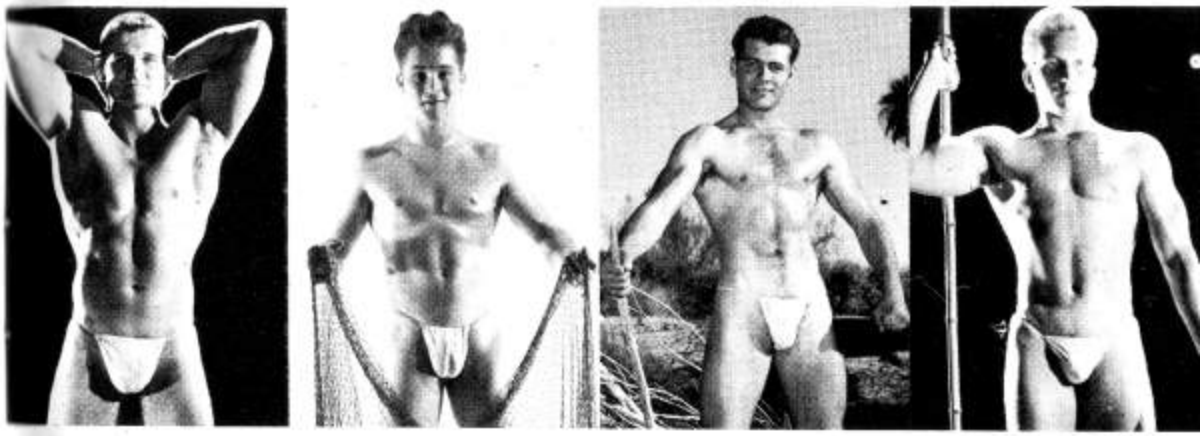

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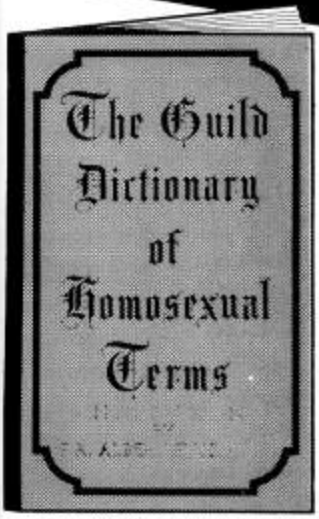

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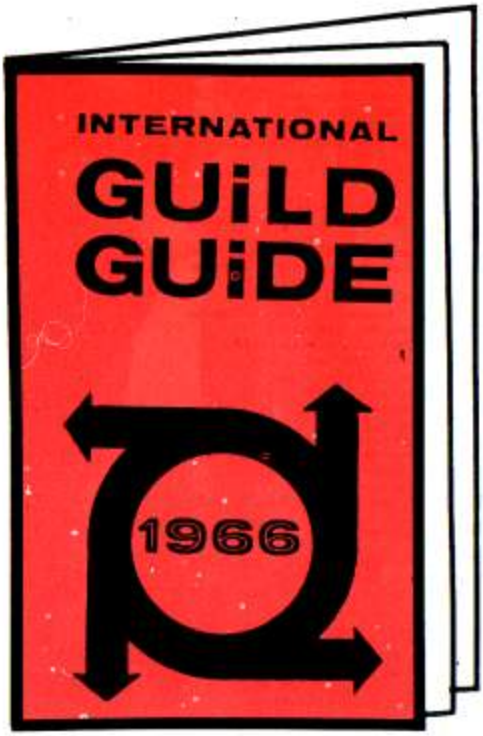

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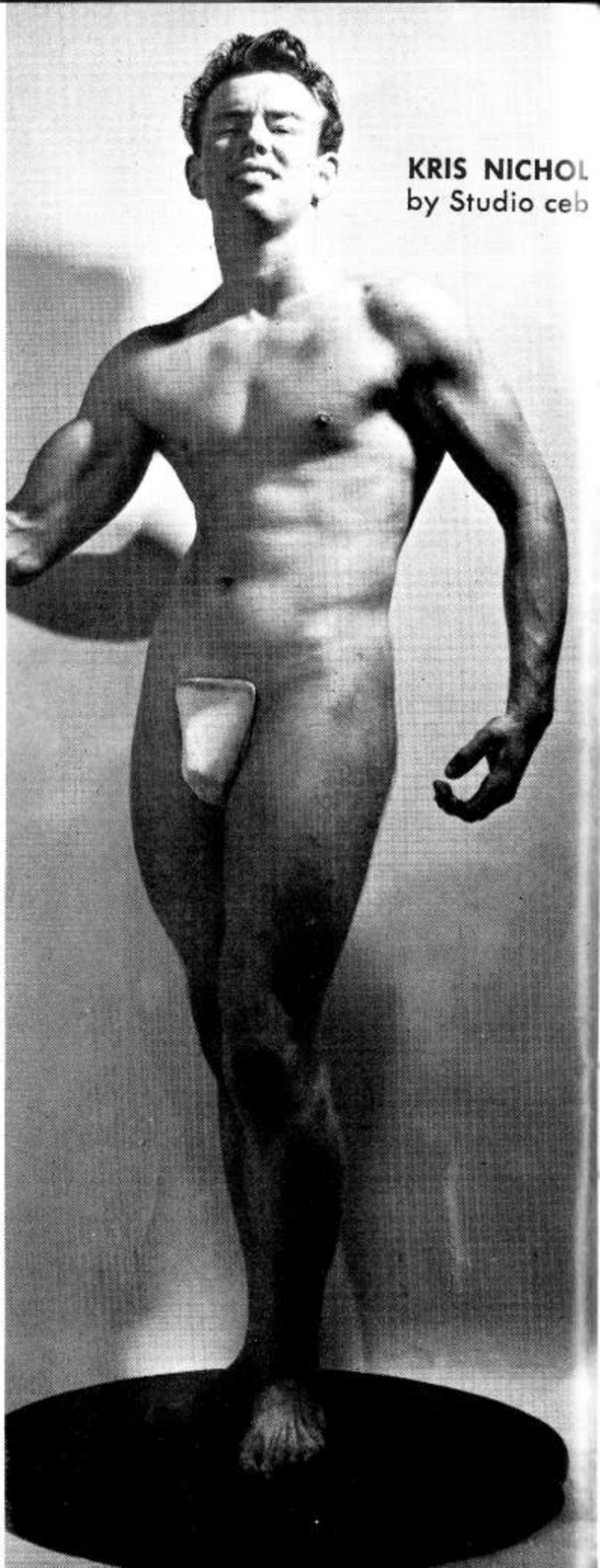
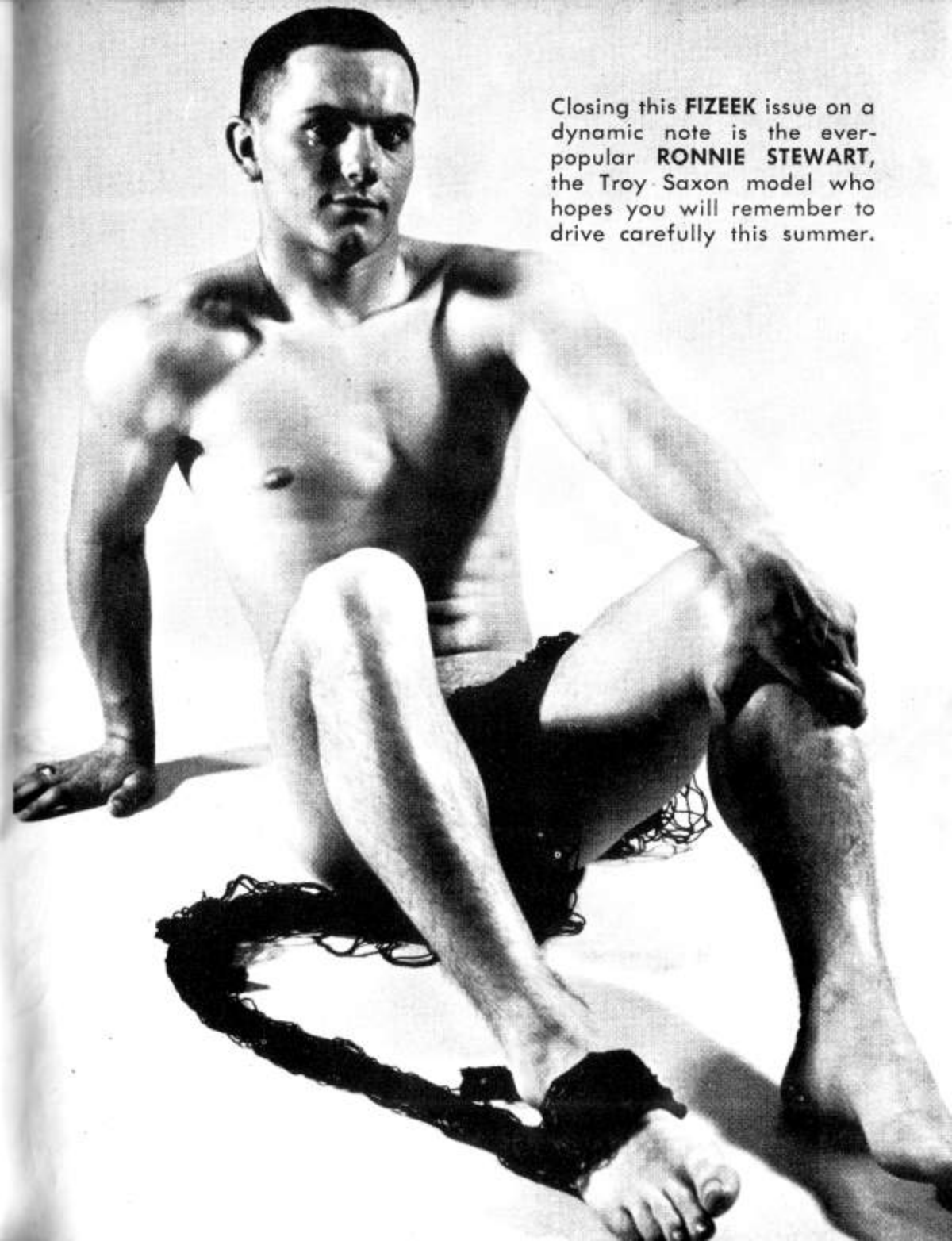
Wormly Studios Ltd., P.O. Box 123, New York, N.Y. 10039
Yong Studio, P.O. Box 305, St. M, Montreal P. Quebec, Canada.
Zodiac Productions, P.O. Box 143, Kensington Station, Detroit, Michigan. 48224





Closing this **FIZEEK** issue on a dynamic note is the ever-popular **RONNIE STEWART**, the Troy Saxon model who hopes you will remember to drive carefully this summer.